Pixie
INT. BASEMENT LABORATORY -- EVENING

Large modified basement. There's monitors and machines through-out.

CLAIRE STONE, 11, an obedient and fearful youth, lays on an examination bed trapped within heavy leather straps.

YOUNG CLAIRE
Where's my dad?

KIRK WINSTON, 24, an intelligent narcissist assembles a mechanical helmet.

The helmet has large wires sticking out of it that connect to a machine.

YOUNG CLAIRE
What is that?!

Kirk flips the helmet to show needles sticking out from the inside.

He walks to the table and pulls out a tape recorder then presses record.

KIRK
Test subject is human. Female.

YOUNG CLAIRE
I want my dad!

He shuts a handgun inside a drawer.

KIRK

Kirk places the helmet on Claire's head. She cries.

KIRK
Test subject is hispanic. Female. 11 years of age.

He walks over to a machine that has a lever on it.

YOUNG CLAIRE
Are you gonna kill me?

KIRK
It's not my intention to, but I can't make any promises.

Kirk pulls the switch.

Needles within the helmet inject into Claire's head and the helmet lights up.
Claire screams and her body shakes.
Monitors and machinery shake.

CUT TO:

INT. INSIDE CAR -- EVENING

An adult Claire wakes up in the passenger seat of a small car.

SUPERIMPOSE: 10 years later

HARRY, 21, a controlling jock kisses on her neck.

HARRY
I was waiting for you to wake up.

CLAIRE
Can you take me home?

HARRY
Why? I can buy us dinner.

CLAIRE
That's okay. I just gotta get home.

HARRY
I want you Claire.

CLAIRE
I've only known you a week. Don't get carried away.

HARRY
Come on Claire.

Harry gropes Claire and she grabs his hands.

CLAIRE
That's enough Harry.

He grabs her neck and pushes her down into the seat.

CLAIRE
Get off me!

He feels up her skirt and holds her down by the neck.

She scratches and claws at his face as he gets himself in between her legs.

She cries out.

HARRY
Shut the fuck up!

CLAIRE
Get off!
The car windows explode. Glass flies everywhere.
He gets off of her, looking at his shattered windows.
Claire gets out of the car.
INT. FANCY RESTAURANT -- EVENING
Crowded, formal restaurant.
A crowded table sits at a section of the restaurant.
PETER HOLMES, 40, a protective and guilt-ridden father lightly clings a fork against a wine glass.
The talkative table goes quiet.
Peter stands up, holding his wine glass.

PETER
Before I give this toast, I want to say just how proud I am of this moment.

THOMAS HOLMES, 19, disciplined and confident, smiles. He's in a military uniform.

PETER
(continues)
I don't wanna lie. The path to this moment has been a rough one but he's here, ready to do great things.

Peter holds his glass up.
The folks at the table raise their glasses.

PETER
(continues)
Happy birthday son and congratulations Private Holmes.

INT. FANCY RESTAURANT -- LATER
The table is nearly empty. Finished plates lay on the table.
Thomas kisses KACEY, 20, his supportive girlfriend as he gets up from the table.

KACEY
Where are you going?

THOMAS
The guys are heading out. I'm tagging along.

Three men walk towards the restaurant exit.
KACEY
Don't be an ass out there.

Thomas smiles and walks towards the exit.

Peter pats Thomas' shoulder and stops him.

PETER
Thomas. Hey, listen before you go.

THOMAS
Dad, I'm fine.

PETER
Yeah. Just take it easy out there.

WILLIAM
(O.S.)
Hey shit head!

Thomas looks over at WILLIAM, 23, a disrespectful degenerate.

WILLIAM
Hurry the fuck up!

PETER
Don't let those guys get you into any shit.

THOMAS
If I get into a jam, I'll get myself out.

Thomas smiles and pats Peter on the shoulder.

THOMAS
(continuous)
I'll see you later.

Thomas takes off with the three men.

INT. APARTMENT -- EVENING

Small clean bathroom.

Claire stares at herself in the mirror as she puts lipstick on.

She turns behind her and holds her arm up and the bathroom door swings open by itself.

She walks into the dull, dark living room half naked and throws her arms up.

A closet door opens on it's own and an outfit on a hanger floats it's way to her.

Claire snatches it off of the hanger and gets dressed.
EXT. CITY STREETS -- EVENING -- ESTABLISHING

A vehicle speeds down an empty city road lit up by street lights.

INT. INSIDE CAR -- CONTINUOUS

Fully packed car. RILEY and DAVID sit in the back. Thomas sits in the passenger seat while William drives.

WILLIAM
Where to soldier?

THOMAS
I don't give a shit. Wherever you guys want to go.

RILEY
Hit up the titty bar on Semoran.

WILLIAM
(laughs)
Titty bar it is!

THOMAS
It's good to be back!

WILLIAM
So Tommy boy. Let me ask you a question.

THOMAS
Shoot.

WILLIAM
What the fuck is up with your pops?

THOMAS
What the hell are you talking about?

WILLIAM
Don't play dumb asshole!

THOMAS
Hold on! My Dad hasn't said a word to you.

WILLIAM
That don't mean he hasn't said shit about us.

DAVID
He's right. Your old man's been throwing funny looks our way all fucking night dude.
THOMAS
Listen to me. My dad is just being a fucking dad. Looking out for my well being.

WILLIAM
What did you tell him when he pulled you aside?

THOMAS
Nothing. I said I was going out with the guys. Nothing detailed.

RILEY
(laughs)
You're a lying pussy!

THOMAS
Fuck you guys! Alright I'm home. Trying to have a good time with you fuckers.

WILLIAM
You don't gotta bullshit me tommy boy.

THOMAS
I'm not. Let's just go see some titties alright. Shut the fuck up and drive.

The guys erupt in laughter.

EXT. STRIP CLUB -- EVENING -- ESTABLISHING

William's car comes to a small club lit up with neon lights.

INT. STRIP CLUB -- LOCKER ROOM -- EVENING

Small, dingy locker room. A few strippers undress on the stages.

Claire adjusts her bra strap in the mirror.

DAHLIA bursts into the locker room.

DAHLIA
Larry wants Claire on the stage!

CLAIRE
I still need a minute!

Dahlia walks up behind Claire.

DAHLIA
Damn that skirt is tight. Are you gonna be able to slip out of that easy?
CLAIRE
Practiced enough so I should be good.

DAHLIA
How'd it go with Harry? You two a match made in heaven?

CLAIRE
Something like that.

DAHLIA
Hey. If you want any decoration advice for your micro apartment, send me a text.

INT. STRIP CLUB -- LOUNGE -- EVENING

Thomas, William, Riley and David enter the strip lounge and walk through.

DJ
(O.S.)
Bringing her fine ass to the stage is a favorite of ours. Get your dollars ready for Claire!

Claire walks out to the stage and pole dances.

Thomas stops and stares at her.

William nudges Thomas.

WILLIAM
You alright down there?!

THOMAS
Before tonight is over, I want a private dance from her!

INT. STRIP CLUB -- BAR -- LATER

Crowded bar.

Claire sits at the bar and takes a shot of liquor.

JOSEPH, the bartender wipes the table surface in front of her.

JOSEPH
You looked good out there.

CLAIRE
I don't think I'll be wearing that skirt again. It's too small.

JOSEPH
What? That's a waste.
8.

CLAIRE
You guys got the exclusive look.

ELLEN walks up behind Claire.

ELLEN
Hey Claire. Guys in booth 3 are requesting you.

CLAIRE
(chuckles)
That's a joke right?

ELLEN
I'm actually being serious.

CLAIRE
Some old, rich guy?

ELLEN
4 guys. One of them is celebrating their birthday. Looks like one's in the army.

CLAIRE
Alright. I'm coming.

Claire gets up from the bar.

ELLEN
Give those kids a show.

INT. STRIP CLUB -- VIP BOOTH -- MOMENTS LATER

Small booth interior with love seats, and a small stage with a pole.

Claire gives Thomas a lap dance. The other three watch.

WILLIAM
Tommy boy looks like he's about to have a nose bleed!

The guys laugh.

THOMAS
Ignore them. They're virgins.

DAVID
(laughs)
Fuck you.

CLAIRE
What branch of military are you serving in?

THOMAS
Army.
WILLIAM
Yeah so take it easy on the fella. He hasn't seen titties for a good while.

THOMAS
Just got out of basic. Just in time to celebrate my birthday.

Claire rubs her hands on Thomas' lap.

CLAIRE
Happy Birthday soldier.

DAVID
Damn. This bitch is gonna make me rub one out!

David laughs.

WILLIAM
I want in on her. Bring your tight ass over here!

Claire gets off of Thomas.

CLAIRE
Okay I'm done in here.

Riley, William and David groan.

RILEY
Come on sweetheart. Everybody's just joking.

CLAIRE
Just take your money to some other bitch in here.

THOMAS
I'm sorry about my friends. They don't mean that shit.

WILLIAM
Fuck it. I do!

William grabs Claire's hand.

WILLIAM
(continues)
We could leave the kids in here, and me and you take a trip to the back of my car.

Claire snatches away and smirks.

CLAIRE
I don't wanna waste any time with a guy with one nut in the sack.
Claire walks out of the booth.

WILLIAM
What the fuck did she just say?!

The other three laugh.

WILLIAM
(continues)
What did you say to her?!

INT. STRIP CLUB -- LOUNGE -- CONTINUOUS

Claire walks outside of the booth. LARRY, 48, pompous controller, leans on the wall near the booth.

LARRY
What happened in there?

CLAIRES
Shit.

Thomas, Riley, William and David walk out of the booth and to the exit.

LARRY
There it goes Claire! There goes your money.

CLAIRES
You heard them right?

LARRY
I don't care what they did or said. You know how I do things here.

CLAIRES
Fine. What do you want me to do? They're gone now.

LARRY
And so are you.

CLAIRES
Really?

Larry points to the exit.

She goes and grabs her jacket from the bar and leaves.

EXT. CITY STREETS -- ESTABLISHING

Riley, William, Thomas and David walk through the parking lot to the streets.

DAVID
I've seen better looking.
Where'd the hell did you park?!

William walks silently.

THOMAS
What's up with you?

WILLIAM
Dude what the fuck did you say to her?!

THOMAS
What?!

WILLIAM
How did she know about that?

THOMAS
I don't fucking know!

WILLIAM
I told you that shit in confidence.

William grabs Thomas and pushes him against a parked car.

RILEY
Hey! Chill the fuck out!

Riley looks out across the street.

RILEY
(continues)
Look!

Claire walks down the street, distant from the four guys.

RILEY
(O.S.)
That's her!

William releases Thomas and looks over in Claire's direction.

WILLIAM
Wait for me in the car.

William takes off.

THOMAS
Where the fuck are you going?!

Claire walks down the side walk and William catches up from behind.

CLAIRE
There's plenty of other strippers back there.
WILLIAM
Yeah, but none of those bitches
captured my attention like you did.

CLAIRe
Flattered, but I'm not interested.

WILLIAM
I don't give a shit.

William tackles Claire. He falls on top of her.
The back of Claire's head smacks the pavement.
William pulls off Claire's shoes and pants then unbuttons
his pants.
Claire lays dazed and her eyes roll back and forth in her
head.

CLAIRe
(disorientated)
Get off me.

William thrusts atop her.
Blood leaks out of the back of her head.
William gets off of her.
Thomas runs up to him.

THOMAS
That's crossing the fucking line!

Riley and David come up.

RILEY
We gotta get out of here. She ain't
moving!

WILLIAM
Don't act like a boy scout tommy
boy. You afraid of a little fun?

THOMAS
What the fuck is wrong with you?!

William looks to the ground.
Claire is gone.

WILLIAM
Where did she go?

William and Thomas turn around.

Riley's body lays on the ground dead. His neck is snapped.
Claire stands holding her arm out while David floats off of the ground in front of her. He's not moving.

THOMAS
Jesus Christ.

WILLIAM
Fuck this!

Claire swipes her hand. David's body flies across the street and crashes on the ground.

William runs off.

Claire stretches her arm out.

William lifts into the air.

Claire waves her arm down.

William's body slams onto the ground. He lays groaning.

Thomas rushes to William's side.

THOMAS
I'm gonna get some help!

Thomas looks behind him. She stands behind him.

THOMAS
He's hurt. He needs help!

Claire stares into Thomas' eyes.

CUT TO:

INT. HOLMES HOME -- MORNING

An alarm clock RINGS.

Large bedroom. Drapes hang on the windows. The room is darkened but the sun slightly peaks in.

"6:00pm" displays on the clock.

CARRIE HOLMES, 38, insecure and gloomy lays next to Peter and sits up.

CARRIE
Honey, wake up!

Peter slowly wakes up.

PETER
What?

CARRIE
Get up. You're going to be late!
Peter shoots out of bed. He grabs pants and fumbles a bit putting them on.

PETER
First fucking day!

INT. WOMEN'S PSYCHIATRIC WARD -- MORNING

Large hallway. A few patients are slowly escorted through. Peter comes out of a door and walks down the hall. ISSAC VAC, 52, a desperate sexual deviant, joins him from behind.

ISSAC
I'm not sure how you managed to be late on your first day here.

PETER
I don't either. It won't happen again.

ISSAC
Good. We need our staff here and on time.

PETER
Right. So who are we seeing first?

ISSAC
Belinda. Pulled from her home after trying to beat her kids to death.

PETER
Christ.

ISSAC
Don't say anything. Just watch. Lately she's been a little quiet.

PETER
Why?

ISSAC
I don't know.

INT. WOMEN'S PSYCHIATRIC WARD -- QUIET ROOM -- MOMENTS LATER

Small room with a large table in the center of the room. Issac sits on one side. BELINDA, 30 sits opposite. She's in a straitjacket. Peter stands at the far end of the room.

ISSAC
The last time we talked, things got a little carried away.

Belinda looks at Peter.
BELINDA
Why is he in here?

ISSAC
He is my new assistant.

BELINDA
Why am I still here?

ISSAC
It's either here or jail. Based on what you did, I'd say they won't be easy on you.

BELINDA
I don't want to be here.

ISSAC
Why?

BELINDA
You know why?

ISSAC
No. I don't.

BELINDA
Everyone will know.

ISSAC
You come out of here screaming like a mad woman and you'll be here longer. Remember that.

Issac stands.

ISSAC
(continuous)
I'll have the other care-takers escort you.

Issac walks to the door.

Peter follows. As he walks past, Belinda clips his leg with her foot.

Peter stumbles and looks at Belinda.

BELINDA
(whispers)
He cannot be trusted.

Peter stares at her.

ISSAC
Let's go Peter!

Peter follows Issac into the hallway. Two men in white coats enter the room.
PETER
Why did she say that?

ISSAC
She's loopy. Here you have to know when to listen and when what they're saying is bullshit.

INT. WOMEN'S PSYCHIATRIC WARD -- OFFICE -- AFTERNOON

Organized office with awards and certificates on the wall. Issac is seated behind his desk. Peter organizes files from a cabinet.

ISSAC
How's Carrie doing?

PETER
She's doing better. A lot better.

ISSAC
(beat)
When she was a patient here, she tried to take herself out a lot. She got creative.

PETER
Okay. I get it. I know.

ISSAC
I just want to make sure nothing happens that'll trigger her. She's very fragile.

PETER
I've been taking good care of her and things have never been better.

ISSAC
Good. You're a good man Peter.

INT. INSIDE PETER'S CAR -- AFTERNOON

Peter brings a cell phone to his ear while driving.

PETER
So good to hear your voice.

INTERCUT

INT. HOLMES HOME -- CONTINUOUS

Large living room.

Carrie lounges on the couch with a cell phone to her ear.

CARRIE
What time will you be home?
PETER
Not until later. I got a relative in town.

CARRIE
Okay. Just call me later. Let me know how everything goes.

INTERCUT ENDS

PETER
I will.

CARRIE
(V.O.)
I love you.

PETER
I love you too.

EXT. HOTEL LOT -- ESTABLISHING
Peter's car pulls into a large parking lot.

INT. HOTEL HALL -- AFTERNOON
Largely decorated hallway.
Peter strolls down the hall and stops at a door. He knocks on it.
MEGAN CHESNEY 27, arrogant and high maintenance, opens the door and kisses Peter.

MEGAN
She let you go that easy?

PETER
I told her you were a relative.

Megan chuckles.

MEGAN
I'm so glad you're here.

Peter enters the room.

DISSOLVE TO:

INT. HOTEL ROOM -- EVENING
Large hotel bedroom. Clean and lavishly set up.
Peter and Megan lay in a bed naked, covered by blankets.

PETER
Started the job today.
MEGAN  
Do you like it?

PETER  
Not really something to like, but I'll rise up the ladder eventually.

MEGAN  
That's good.

PETER  
How long are you in town?

MEGAN  
Just this weekend but I'm going to be honest. I'm sick of this.

PETER  
Sick of what?

MEGAN  
This.

PETER  
We've talked about this.

MEGAN  
I know we have but this is a lot just for us to be together.

PETER  
I'll simplify things in due time.

MEGAN  
I don't want things simplified, I just want you.

PETER  
You have me. It's just my marriage...

MEGAN  
(interrupts)  
Then be done with your marriage.

PETER  
I can't.

MEGAN  
Why?

Peter gets up from the bed and puts clothes on.

PETER  
I gotta get home.

MEGAN  
Answer my question Peter!
PETER
I just can't.

MEGAN
It's because you still love her. We're fucking around and you still love her.

Peter grabs his jacket and goes to the door.

PETER
I'll talk with you later.

MEGAN
Yeah. Sure.

Peter walks out of the door.

EXT. CITY STREETS -- ESTABLISHING -- EVENING
A vehicle drives down the dark road.

INT. INSIDE PETER'S CAR -- CONTINUOUS
Peter drives the vehicle.

INTERCUT

EXT. CITY STREETS -- EVENING
A figure stumbles into the road.
Peter's foot hits the break pedal.
The tires SCREECH.
The car stops in front a hurt Claire.

INTERCUT ENDS

Peter gets out of the car.

CLAIRE
Help me!

PETER
What the fuck?

Claire falls to the ground and Peter comes to her side.

PETER
What happened to you?

CLAIRE
The voices!

PETER
I'm going to get you some help.
CLAIRE
Stop the voices!

Peter brings a cell phone to his ear.

Claire bleeds badly from the back of her head.

PETER
I need an ambulance over on Semoran boulevard. I bumped into a woman. She needs help.

CLAIRE
Stop the fucking voices!

PETER
What's your name?

Claire stares wide eyed at Peter and shakes her head.

CLAIRE
I don't know.

INT. HOSPITAL LOBBY -- EVENING

Large hospital waiting room.

Peter sits in one of the chairs.

RICHARD FERRELL 42, headstrong and disciplined, walks over to Peter.

RICHARD
Peter Holmes?

Peter looks at Richard and stands.

Richard holds up a badge.

RICHARD
(continued)
Detective Ferrell. Can you tell me what happened when you found this woman?

PETER
She was bruised. Bleeding from the back of her head.

Richard writes in a note pad.

PETER
(continues)
How is she?

RICHARD
She's doing better but hysterical. Had to pull I.D. from her because (MORE)
RICHARD (cont'd)
she couldn't remember her own damn name.

PETER
Who is she?

RICHARD
Her name is Claire and she's a rape victim.

PETER
Jesus.

RICHARD
We're still investigating but we can't pull anything from her due to her apparent amnesia.

PETER
I figured.

RICHARD
Did she say anything else to you?

PETER
Something about her hearing voices.

INT. HOSPITAL ROOM -- EVENING
Small hospital room, with a bed in the center.
Claire lays in it. She groans and holds her head.
We hear numerous VOICES.

CLAIREDrop!
She sits up and screams.

A NURSE pops into the room.

NURSE
Is everything okay?

CLAIREDrop everywhere and they won't stop!

NURSE
Just take it easy and we'll assist you.

The nurse goes to grab Claire.

CLAIREDon't touch me!
Claire shoots her arm out.

The nurse flies off of her feet and across the room. She slams into a wall and crashes on the floor.

Claire stares wide eyed at her hands.

INT. HOLMES HOME -- EVENING

Carrie lays on the couch of the living room.

Peter enters through the front door.

Carrie gets up.

CARRIE
Holy shit Peter. It's almost midnight!

PETER
I know I'm sorry.

CARRIE
Where were you?

PETER
The hospital.

CARRIE
Why? Are you okay?

Peter sighs and walks into the living room. He flops onto the couch.

PETER
I bumped into a woman. She was beatened.

CARRIE
Oh my God! How is she now?

PETER
I don't know. She's at the hospital recovering.

CARRIE
How was the visit?

PETER
What?

CARRIE
The relative in town?

PETER
Oh. Yeah. That went well.

CARRIE
Everything okay?
PETER
Yeah. I'm just tired.

There's a KNOCK at the door.
Peter opens the door to two police officers.

COP 1
Mr. And Mrs. Holmes?

PETER
Yes. Is everything okay?

COP 2
During an investigation we found multiple bodies off road on Semoran. One of those we I.D.'d is of Thomas Holmes.

Carrie comes to the doorway.

CARRIE
What?

PETER
Are you sure?

COP 1
We found him in a military uniform.

Carrie breaks down crying.

COP 2
We're very sorry.

The cops leave.

Peter shuts the door, stunned.

Carrie sits on the floor and cries. Peter consoles her.

INT. HOSPITAL ROOM -- EVENING

The room is destroyed. Monitors are trashed and the bed is flipped.

The nurse lays unconscious on the floor.

Claire cries and lays on the floor.

A group of police officers enter the room and grab Claire.

CLAIRE
Get your fucking hands off of me!

Claire struggles as the officers restrain her.

CLAIRE
Get off!
EXT. WOMEN'S PSYCHIATRIC WARD -- ESTABLISHING SHOT -- MORNING

Large building with the sun rising in the background.

INT. WOMEN'S PSYCHIATRIC WARD -- QUIET ROOM -- MORNING

Claire sits in a chair in a straitjacket.

Issac sits across from her.

ISSAC
Do you know why you're here?

CLAIRE
No.

ISSAC
The officers who brought you here said you assaulted a nurse at the hospital.

CLAIRE
I never touched her.

ISSAC
Well that wasn't the case when they found you.

CLAIRE
There's something very wrong with me. I don't even know where I am.

ISSAC
You're in a small town in New Jersey.

CLAIRE
Who am I?

ISSAC
You are Claire Stone. You worked at a Gentlemen's Club.

CLAIRE
Why was I at a hospital?

ISSAC
You were sexually assaulted and you were being treated for your injuries.

CLAIRE
Why am I here?

ISSAC
Because of you, a nurse is severely It would be safer for you to remain here.
Issac pulls out a tape recorder and presses play.

ISSAC
Why did you attack the nurse?

CLAIRE
I never touched her.

ISSAC
Okay. Until tomorrow.

Issac presses stop on the tape recorder.

INT. WOMEN'S PSYCHIATRIC WARD -- ROOM 4 -- MORNING
Small padded room with a bed on the side.
Two men in white coats remove the straitjacket from Claire.
Issac stands at the doorway.

ISSAC
I hope you like your room.

CLAIRE
I may not know who I am or what's going on, but I know I don't belong here.

ISSAC
This is your home Ms. Stone.

The men in white coats leave the room.

ISSAC
(continues)
I suggest you get comfortable.

Issac shuts the door and it locks.

INT. FUNERAL HOME -- AFTERNOON
Crowded funeral home. People fill the seats.
An open casket sits up front with Thomas' body in it.
Peter stands behind a podium with a microphone to his face.

PETER
Thomas had powerful glow to him that brought joy to everyone. While we mourn him we remember...

Peter hesitates holding back tears.
...we remember the joy that he gave us and keep in mind the future that he was creating.

Peter's steps down from the podium and sits next to Carrie. He texts on his phone which catches Carrie's attention.

INT. INSIDE PETER'S CAR -- AFTERNOON

Peter drives while Carrie sits in the passenger seat.

CARRIE
Is there anything you want to talk about?

PETER
Not really. Talking won't help.

CARRIE
You're doing enough of it from your phone.

PETER
That's my business. Let's not do this right now.

CARRIE
We're in there, paying respects to...

Carrie breaks down.

CARRIE
(continues)
...to our son and what can possibly be distracting you!?

PETER
I'm not distracted!

CARRIE
Who are you texting during our son's funeral?!

PETER
No one.

CARRIE
No one?!

PETER
No one important.

CARRIE
Of course.
PETER
It's my boss! I gotta head into work tonight.

CARRIE
Whatever Peter.

PETER
What the hell is your problem?!

CARRIE
What is wrong with us?!

PETER
What's that supposed to mean?!

CARRIE
You don't talk to me. You don't even acknowledge my existence as your wife!

PETER
You're just taking things out of context. You know I love you.

CARRIE
I find that very hard to believe.

INT. WOMEN'S PSYCHIATRIC WARD -- EVENING
Peter strolls through the hallway. Issac follows up behind him.

ISSAC
Come with me.

Issac walks past Peter.

INT. WOMEN'S PSYCHIATRIC WARD -- ROOM 4 -- EVENING
Claire sits on her bed's side and stares at the floor. Her hair covers her face.
Issac and Peter enter the room.

ISSAC
I thought I would introduce you to our newest patient. Claire.

Claire raises her head and moves the hair out of her face. Peter's eyes widen.

Claire stands from her bed.

CLAIRE
You.

Claire stumbles to Peter and grabs his collar.
CLAIRE
You helped me!
Issac grabs Claire's arm.

ISSAC
Let go of him Claire.

CLAIRE
Help me again!
Issac pulls at her arm but she doesn't budge.

CLAIRE
(continuous)
Get your fucking hands off of me.

ISSAC
Aggressor!

CLAIRE
Get me out of here!

ISSAC
Let go Claire or you'll be put down!

CLAIRE
Don't touch me!

Claire waves her arm out.

Issac flies across the room and slams into the wall.

Three men in white coats storm into the room and pull Claire from Peter.

Issac gets up off of the floor and pulls a needle and syringe from his coat pocket.

Claire struggles while being restrained by the men in white coats.

Issac sticks the needle into Claire's neck and presses down on the syringe.

Claire is placed onto her bed and she passes out.

INT. WOMEN'S PSYCHIATRIC WARD -- EVENING

Peter and Issac walk out into the hall.

ISSAC
Sorry about that.

PETER
You expect us to control her?!
ISSAC
It takes time. Seems like you know everyone that comes in here.

PETER
The other day I found her on the road. She had no memory. Why is she here?

ISSAC
Because she attacked a nurse at the hospital.

PETER
And we're supposed to interact with her?!

ISSAC
One step at a time Peter. She knows you. That means you'll be able to get through to her better than we can.

PETER
No. She wants me to get her out of here.

ISSAC
Is that what you want to do?

PETER
No. After what just happened, I don't want to go anywhere near her!

ISSAC
Well. Get used to her. I'm starting to like her.

INT. HOLMES HOME -- EVENING
Peter and Carrie lay asleep in bed.
We hear KNOCKS.
Peter wakes up.

INT. DOWNSTAIRS -- MOMENTS LATER
Peter opens the door to Richard.

PETER
Detective Ferrell.

RICHARD
Sorry to wake you Mr. Holmes.

PETER
It's alright.
RICHARD
We received word that a witness was transferred to a facility you work at.

PETER
Witness?

RICHARD
There's been an on-going investigation on your son and his friends' murder.

PETER
I want to do whatever I can do to help.

RICHARD
The woman you found on the road. She had blood traces of one of the men your son was with.

PETER
He was with his friends.

RICHARD
William Lox. He raped her shortly before they were all murdered.

PETER
How do we know she didn't do it?

RICHARD
We don't and I don't want to rule that out, though the manner they were murdered in, it seems unlikely.

INT. WOMEN'S PSYCHIATRIC WARD -- EVENING
Halls and areas are empty.
Issac walks through the halls.

ISSAC
Lights out!

INT. SURVEILLANCE ROOM -- EVENING
Long room with surveillance feeds displayed on small monitors.
Peter flicks a switch labeled "Room 8".
The camera feed of Claire's room shuts off.

INT. WOMEN'S PSYCHIATRIC WARD -- ROOM 4 -- CONTINUOUS
Claire lays on her bed.
Issac enters the room and Claire sits up.

CLAIRE
Why are you in here? It's lights out.

ISSAC
I wanted to check on you.

CLAIRE
If I can't leave this place, at least let me sleep.

Issac sits on the bed.

ISSAC
Are you comfortable here?

CLAIRE
Why are you asking me stupid questions?

ISSAC
I've seen what you can do? Everyone here is afraid to question it but I know what you are.

CLAIRE
I don't know what you're talking about.

ISSAC
You're an extraordinary creature.

Issac rubs his hand down Claire's arm.

ISSAC
(continues)
Beautiful too.

CLAIRE
Don't touch me.

Issac rubs Claire's thigh.

ISSAC
Relax.

Claire grabs Issac's wrist.

CLAIRE
Don't fucking touch me!

Claire throws her arms up.

Issac flies upward and crashes into the ceiling. His body then falls to the floor.

Claire stands over him.
Issac slowly sits up.

ISSAC
It's astounding how we long for something we can't have more than anything else.

CLAIRE
What's stopping me from killing you and getting out of here?!

ISSAC
Because you'll be back in confinement. Lost and caged like a rabid dog.

Issac struggles to his feet.

ISSAC
(continues)
And I know you don't want that.

CLAIRE
Get out.

ISSAC
Sure.

CLAIRE
Get out of here!

Issac walks to the exit.

ISSAC
Have a good night Claire.

He shuts the door.

INT. WOMEN'S PSYCHIATRIC WARD -- QUIET ROOM -- MORNING

Claire sits at a long table. Richard sits across from her while Peter and Issac stand off to the side.

RICHARD
Ms. Stone. My name is Detective Richard Ferrell.

Claire stares at the table.

RICHARD
I'm going to ask a few questions. We're hoping that you could help us out.

She stares into Richard's eyes.

RICHARD
(continuous)
Do you know who William Lox is?
CLAIRE
I don't remember.

RICHARD
What about Riley Wilkenson and David Myers?

CLAIRE
I don't remember.

RICHARD
What about Thomas Holmes?

Claire slowly looks up. She then glances at Peter then looks back at Richard.

RICHARD
(continuous)
Do you know who they are?

CLAIRE
I'm sure you mean "were".

RICHARD
So you do know?

CLAIRE
I've told everyone since I've gotten here. I don't remember anything.

Claire looks at Peter and stares into his eyes.

CLAIRE
(continues)
I'm sorry about what happened to your son. But I don't know anything.

Richard sighs.

RICHARD
Alright Ms. Stone. Thank you for your time.

Richard stands.

RICHARD
(continues)
How have you been in this facility?

Claire's eyes focus on Issac as he folds his arms.

CLAIRE
Peachy.

INT. WOMEN'S PSYCHIATRIC WARD -- HALLS

Peter, Richard and Issac stand in the narrow hall.
RICHARD
There's nothing I can really do. Hopefully she regains some memory in due time.

PETER
Perhaps triggering some kind relapse. A connection to something from her past.

RICHARD
It may help. I can't stick around for long. I'll check in some time this week.

Richard walks off.

Peter looks at Issac.

PETER
What did you tell her?

ISSAC
What are you talking about?

PETER
How does she know about my son?

ISSAC
I don't know but I said nothing to her.

PETER
She knows something and I need to find out.

INT. HOLMES HOME -- EVENING

Small office room.

Peter sits at a computer desk, staring at the screen.

There's a KNOCK.

Carrie stands in the doorway.

CARRIE
Are you coming to bed. It's very late.

PETER
In a minute.

CARRIE
What are you doing?

PETER
Digging.
CARRIE
Well shut the computer down when you're done digging.

Carrie leaves.

Peter faces the computer screen.

The screen reads "New Jersey man arrested on murder charges and kidnapping a minor."

INT. WOMEN'S PSYCHIATRIC WARD -- ROOM 4 -- EVENING

Small, dark room.

Claire lays asleep in her bed.

FLASHBACK

INT. BASEMENT LABORATORY -- EVENING

Kirk sets glass bottles on a table.

A younger Claire is chained to a wall.

YOUNG CLAIRE
What is that for?

KIRK
It's going to help you with control.

Kirk unlocks the chains and unpins Claire from the wall.

KIRK
Destroy the bottles.

YOUNG CLAIRE
Why? I could just throw and break the bottles on the floor.

KIRK
And I can just pin you back on the goddamn wall.

YOUNG CLAIRE
No!

KIRK
Then how about you do what I just told you.

Claire stares at the bottles.

The bottles tremble.

Claire's fists clench.

The bottles explode.
Richard claps.

YOUNG CLAIRE
Oh my God! I did it!

KIRK
Well done.

Kirk pulls out a syringe and needle.

YOUNG CLAIRE
Wait. What are you doing?

KIRK
You don't expect me to trust you while you're conscious?

YOUNG CLAIRE
I did what you wanted!

KIRK
On the wall Pixie!

YOUNG CLAIRE
No!

Kirk grabs Claire's arm.

Claire waves her arm out and Kirk lets go. His arm then locks up and he struggles.

Kirk kicks Claire in the leg and punches her to the floor. Claire doesn't move.

FLASHBACK ENDS

CUT TO:

INT. WOMEN'S PSYCHIATRIC WARD -- ROOM 4 -- EVENING

Claire wakes from her sleep and sits up.

DISSOLVE TO:

INT. HOLMES HOME -- MORNING

Small bedroom.

Peter puts on clothes.

Carrie sits up.

CARRIE
Aren't you off today?

PETER
There's someone I have to go see.
CARRIE
Family?

PETER
No.

CARRIE
Who?

PETER
It's a long story.

CARRIE
Is there something going on?

Peter sighs.

PETER
I can't talk. I gotta go.

CARRIE
Give me an explanation for why you're always leaving!

PETER
This is different.

CARRIE
How?

PETER
I have to go.

Peters goes downstairs and opens the front door.

Carrie follows and grabs Peter's arm.

CARRIE
Who is it?

PETER
Who is what?

CARRIE
Who are you having an affair with?

Peter hesitates.

PETER
Now you're taking things out of context.

CARRIE
You don't have to lie to me. I'm not stupid!

PETER
If you could listen to me, I'll tell you everything.
CARRIE
Tell me everything now!

PETER
I want to know what happened to my son!

Peter breaks down.

PETER
(continues)
Our son.

Peter walks out the door.

INT. COUNTY PENITENTIARY -- MORNING
Large cell block. Numerous correctional officers rove through.

An OFFICER moves down the cell block and stops at a cell. He taps on the bars with his baton.

CORRECTIONAL OFFICER
Hey buddy. You got a visitor.

INT. VISITORS ROOM -- MORNING
Well set up room with chairs and tables set up through out. Peter sits at one of the tables.

The correctional officer escorts an aged Kirk into the room.

KIRK
Who the fuck is this?

CORRECTIONAL OFFICER
Don't ask me. He wanted to talk to you.

PETER
I just need five minutes of your time.

Kirk walks over to the table.

KIRK
Are you some kind of reporter? Trying to get another scoop?

PETER
I'm not a reporter. My name is Peter Holmes. I work at the Women's Psychiatric Ward in East Orange.

KIRK
What the fuck does that have to do with me?
PETER
I need some questions answered about a woman. Claire Stone.

KIRK
Who?

PETER
You held her captive in your home when she was a little girl.

KIRK
Oh.

Kirk laughs.

KIRK
(continues)
You mean Pixie.

PETER
Pixie?

KIRK
That was the nickname I gave her. What we accomplished was magical.

PETER
What did you do to her?

KIRK
I made her extraordinary.

PETER
Why did you kill her parents?

KIRK
I saw something special in their daughter, but I didn't want any interference.

PETER
You murdered a young girl's parents to turn her into some kind of lab rat.

KIRK
Lab rat is a wild term. Disrespectful to the builder.

PETER
Disrespectful. That's funny.

KIRK
It was a lot of work making her into what she is. Strengthening her brain. I made her into a goddess.
PETER
Are you listening to yourself? You tortured a little girl.

KIRK
Torture? Are you a fucking saint?!

PETER
Why her?

KIRK
Why am I answering to you? Who the fuck are you again?

PETER
Claire is an unstable patient at the facility.

KIRK
Really?

PETER
Yes really. I need to know exactly what you did to her.

Kirk stands up.

KIRK
I'm already in enough trouble and I don't feel compelled to tell you shit.

Kirk walks out of the room.

Peter stands from his chair.

KIRK
(O.S.) Say hi to Pixie for me!

INT. WOMEN'S PSYCHIATRIC WARD -- QUIET ROOM -- EVENING

Claire sits at the table, across from Issac while Peter stands off to the side.

ISSAC
I'm going to leave Peter in here with you. He has a few questions to ask.

Issac stands and walks to the exit.

ISSAC
(continues) Call if you need me.

Issac leaves the room.

Peter takes a seat across from Claire.
PETER
I'm just going to get right to it. Kirk.

Claire inhales deeply.

PETER
(continues)
That name ring a bell?

Claire stares down at the floor.

YOUNG CLAIRE
(V.O.)
Kirk please! Stop!

CLAIRE
That name comes up in my dreams.

PETER
You have dreams about a man named Kirk?

CLAIRE
Yes. I'm chained to a wall. Then I'm let go for a bit, and then he puts me back on there.

PETER
You ever think to yourself that those aren't dreams but memories?

CLAIRE
I told you guys over a hundred times. I don't remember shit.

PETER
You do. It's there. In your face.

CLAIRE
I don't know what they are.

PETER
What did he do to you?

CLAIRE
I don't fucking remember!

PETER
What did he do to you in the damn dream?!

Claire breaks down.

CLAIRE
PETER
You mean like the crazy things others have been claiming?

Claire nods.

CLAIRE
That and a little girl.

PETER
Another?

CLAIRE
I don't know but I remember other things.

PETER
Like what?

CLAIRE
Floating.

FLASHBACK

EXT. FIELD -- MORNING

Younger Claire stands in the center of a bright green field. Across from her is a main street, filled with moving vehicles. Kirk stands a small distance from her.

KIRK
Your playground. Show me what you're able to do.

YOUNG CLAIRE
What do you want me to do?

KIRK
Get creative.

Claire looks forward and closes her eyes.

She floats off of the ground and high into the air.

Kirk looks on from below.

She rises higher.

CLAIRE
(V.O.)
I was a bird, with invisible wings. gifted with power I couldn't understand.

Claire raises her arms and the cars lift off of the ground and into the air.

FLASHBACK ENDS
INT. WOMEN'S PSYCHIATRIC WARD -- QUIET ROOM -- EVENING

Claire stares at Peter from her seat.

   CLAIRE
   All of that had to be a dream
   because none of that is possible.

   PETER
   Can you tell me anything about the
   little girl?

   CLAIRE
   No. I'm not going to tell you
   anything else until you get me out
   of here.

   PETER
   Okay. I'm done here.

Peter stands up and walks towards the exit.

   CLAIRE
   Don't you fucking walk out on me!

Peter continues towards the exit.

   CLAIRE
   (continues)
   Does Carrie know about Megan?!

Peter stops and looks back at Claire.

   CLAIRE
   You're right. It has to be real
   because I see everything.

   PETER
   Our session is done.

   CLAIRE
   You better tell her before she
   finds out the wrong way.

INT. HOLMES HOME -- EVENING

Peter walks into the home.

Richard and Carrie sit on the couch in the living room.

   PETER
   Detective. I had no idea we were
   getting company.

   RICHARD
   I won't be long. Can you excuse us
   Mrs. Holmes?
CARRIE
Sure.

Carrie stands up from the couch.

CARRIE
(continues)
I'll be upstairs.

Carrie goes up the stairs.

Peter walks to the living room.

PETER
I was hoping you'd have some good news.

RICHARD
I was going to ask for the same thing. You seem comfortable doing my job.

PETER
I'm just trying to speed the process up.

RICHARD
I can understand questioning the witness inside the facility but an inmate who's unrelated?

PETER
She remembers him. There's something we're not looking into.

RICHARD
I could arrest you for interfering in an investigation.

PETER
Then you better arrest me now because I'm not going to stop until I am face to face with my son's killer.

RICHARD
You're treading on a thin line Mr. Holmes. I suggest you just back off.

PETER
I suggest you do your fucking job.

Richard smiles. He goes to the door and steps out.

PETER
Kirk has a daughter.
RICHARD
How is this going to help this investigation?

PETER
Claire's mind is a locked box that she can't fully open. Her memories are the key.

INT. HOLMES HOME -- BEDROOM -- EVENING

Carrie lays in the bed reading a book as Peter enters the room.

CARRIE
What was that all about?

PETER
It's complicated as usual.

CARRIE
Everything is always complicated with you.

PETER
I gotta talk to you.

CARRIE
Me first. I bought a gun.

PETER
What?!

CARRIE
Hear me out.

PETER
What the hell do you need a gun for?!

Carrie pauses and glares at Peter.

CARRIE
Because our son was killed. I feel it's time we start making steps to protect ourselves.

PETER
Where is it?

CARRIE
Why?

PETER
Because we don't need a gun!

Carrie gets up and walks up to Peter.
CARRIE
We do.

PETER
You don't.

CARRIE
(beat)
I know what this. You think I'm gonna go mental or something over this?

PETER
We just need to take our time.

CARRIE
I am taking my time absorbing this! I also believe we need to take great measures.

PETER
Okay. I understand.

CARRIE
You don't! You don't understand that I've been treated and cured. I'm in my right mind.

PETER
Four times Carrie! Four! That's how many episodes you had when you were a patient. Four violent episodes.

CARRIE
You don't have to remind me Peter. I know. I don't forget the number!

PETER
I'm scared for you.

CARRIE
Why? We're fine. I'm better now!

PETER
I never said you weren't.

CARRIE
Then trust me.

Peter sighs.

CARRIE
(continues)
What's wrong?

PETER
Nothing. The news crew will be here tomorrow.
CARRIE
I already knew that. Is that all you needed to tell me?

Peter stares at Carrie and says nothing.

CARRIE
Okay fine. Well I'm already...

PETER
(interrupts)
I'm having an affair.

CARRIE
(beat)
What?

PETER
I've been with someone else for the past few months.

Carrie wears a pained expression.

PETER
(continuous)
I'm sorry.

Carrie slaps Peter across the face.

CARRIE
You pick a hell of a time to come clean but I knew. Deep down I knew it.

PETER
Carrie, I'm sorry.

CARRIE
Just leave me alone!

Peter leaves the bedroom and walks out of the house.

INT. HOTEL ROOM -- EVENING

Peter sits on the large bed inside a small hotel.

He puts a phone to his ear.

PETER
Megan. When can I see you?

EXT. DAWSON HOME -- MORNING

Richard knocks on a door.

After a brief wait, KATHERINE KINGSLEY, 25, polite and determined, opens the door.
KATHERINE
Can I help you?

RICHARD
Are you Katherine Winston?

KATHERINE
No one's called me Winston since I was a kid. Who are you?

Richard holds up his badge.

RICHARD
Detective Ferrell. I'd like to ask you a few questions about your father.

KATHERINE
I don't know too much about him but I'll try a bit. Come in.

INT. DAWSON HOME -- MORNING
Small dining room.

Katherine and Richard sit to the table.

KATHERINE
Where is he now?

RICHARD
Behind bars. Charged with murder.

KATHERINE
I don't consider that man my father. I know I sound like a cold bitch but since I was twelve, I've been on my own.

RICHARD
Do you remember another girl that stayed in the house?

KATHERINE
I do a little bit. I barely saw her though. It was weird.

RICHARD
Do you remember her name?

KATHERINE
No. Her name just doesn't come up. He called her "Pixie". I'm sure that wasn't her real name though.

RICHARD
Do you recall anything particularly out of the ordinary?
KATHERINE
Besides him keeping some random
girl in a basement all of the time?
No. Probably not.

EXT. HOLMES HOME -- ESTABLISHING -- EVENING
News vans and numerous vehicles sit outside the home.

INT. HOLMES HOME -- CONTINUOUS
Cameras and lighting equipment fill the living room, in
front of the large couch.

Peter stands off in the back of the room, watching the news
crew set up.

LISA COLEMAN, 46, approaches Peter.

LISA
Everything alright?

PETER
Yeah.

LISA
If I come across a tough question,
let me know. I'll skip it.

PETER
Yeah. Thanks.

LISA
Is your wife ready?

PETER
I'll check on her.

INT. HOLMES HOME -- BEDROOM -- EVENING
Carrie sits on the bed staring at a pistol on her lap.

PETER
(O.S.)
Carrie?!

Carrie stands up and tucks the pistol into the back of her
pants.

Peter peeks into the room.

PETER
They're ready for us.

CARRIE
I'm coming.
INT. WOMEN'S PSYCHIATRIC WARD -- SURVEILLANCE ROOM -- EVENING

Issac lays a syringe onto a metal tray.

He flips a switch above a monitor that has Room 4 labelled underneath it. The monitor goes black.

INT. HOLMES HOME -- EVENING

Carrie and Peter sit together on the couch. Lisa sits in a chair slightly across from them in front of television cameras.

LISA
On tonight's show, we hear first from the family of Thomas Holmes, a new soldier who was one of the four men mysteriously murdered.

We see Lisa, Carrie and Peter through the view of a camera monitor.

LISA
How are you two doing this evening?

PETER
It's a healing process.

LISA
I couldn't imagine. How involved are you in the investigation of your son's murder?

PETER
As involved as I'm allowed to be. The police are doing the best that they can.

LISA
I see. What about you Carrie?

Carrie says nothing and stares at her lap.

Lisa hesitantly glances at a few papers in her hand.

PETER
(whispers)
Carrie.

LISA
What about your marriage? How much stronger has this made your relationship?

PETER
Everyday we're...
CARRIE
(interrupts)
Are you married Lisa?

LISA
Engaged.

CARRIE
You must not understand everything that goes into building a family. Once you lose everything, you give up the will to live.

LISA
I see.

CARRIE
That's how I feel. I have no will to live anymore.

INT. WOMEN'S PSYCHIATRIC WARD -- ROOM 4 -- EVENING

Claire lays on her bed.

Issac enters the room carrying a metal tray with the syringe on it.

She sits up.

ISSAC
Good evening Claire. How are we doing?

Claire's eyes set upon the syringe.

CLAIRE
Am I the only one you harass in here?

ISSAC
You're like forbidden fruit. I can't help but continue to try and take a bite.

Issac sets the tray on the bed and sits near Claire.

ISSAC
(continues)
You amaze me in more ways than one.

CLAIRE
I'm sure. That amazement shows up in your pants.

ISSAC
Relax.
INT. HOLMES HOME -- EVENING

Carrie stands up and walks center of the camera.

    LISA
  Carrie. Can you please sit back
down over here?

    CARRIE
  I've lost my son and now I'm losing
my marriage.

    PETER
  Carrie. Don't do this right now.

    CARRIE
  I trusted that we'd be able to
build things back together but you
hurt me. Now I'm going to hurt you.

Carrie pulls the gun from her back.

Lisa and Peter stand from their seats.

    LISA
  Cut the cameras!

Carrie holds the gun up.

    PETER
  Carrie please put the gun down.

    CARRIE
  I loved you.

Peter stands and walks towards Carrie.

    PETER
  I still love you. We can fix
everything.

Carrie points the gun at Peter.

    CARRIE
  You can't fix something you
intended to break. You broke us.
Now I'm gonna break you.

Carrie puts the gun in her mouth and fires it. Blood
explodes through the back of her head.

Lisa screams.

Carrie's body falls to the floor.

INT. WOMEN'S PSYCHIATRIC WARD -- ROOM 4 -- EVENING

Issac is on top of Claire thrusting.
She stares at a camera in the top corner of the room. A red light comes on and the camera moves.

Issac
I'm surprised. It's different when you're not screaming or putting up a fight.

Claire
I don't need to scream. They're going to see everything.

Issac sees the camera move.
Claire elbows Issac in the face and he falls off of the bed.
Claire stands.

Claire
I'm leaving!

Issac grabs the syringe off of the tray.
Claire approaches the exit.
Issac lunges forward and stabs Claire in the neck, pressing down on the syringe.
Claire waves her arms out and Issac flies across the room and slams hard into a wall. She then pulls the syringe out of her neck.

Ext. Outside the Ward -- Evening
Claire runs and stumbles out of the building.
She scurries out into the street and a speeding car hits her, sending her tumbling over the body of the car.
Her head slams onto the car's windshield.
Claire's body plops onto the ground.
Her body lays on the ground.

Match Cut To:

Int. Inside Ambulance -- Evening
A badly bleeding Carrie lays on a gurney in the center small interior of an ambulance. Paramedics assess her.
The monitor makes a long BLEEP.
The paramedics freeze.
Peter breaks down.
INT. HOSPITAL LOBBY -- EVENING

Near empty, large lobby.

Peter sits in one of the chairs with his head in his lap.

Richard comes out of one of the doors.

Peter stands and approaches him.

PETER
I wasn't expecting the police to be here. Everyone else saw what happened.

RICHARD
I'm sorry for what happened but I'm not here for you.

PETER
What's going on?

RICHARD
Claire was hit by a car. She was banged up pretty bad but she's awake.

PETER
Good.

RICHARD
No. Nothing is good. Issac Vac was arrested.

PETER
What? Why?

RICHARD
Sexual assault. As far as I'm concerned that place is getting shut down.

PETER
Is this going to put a hold on the investigation?

RICHARD
It might. Depends on how her memory is doing. She may never recover it.

Peter goes through the nearest door.

PETER
Let's hope she does.

RICHARD
What are you doing?
PETER
What room is she in?

RICHARD
This isn't going to help anything.

Peter turns and walks back to Richard.

PETER
I owe it to my wife and son to find out the truth. I need to trigger her memories.

Richard sighs.

PETER
(continuous)
Don't stop me from finding this out. Now what room is she in?

RICHARD
(beat)
She's in room 23.

INT. HOSPITAL ROOM -- EVENING
Small hospital set up.
A bruised Claire lays in bed.
Peter enters the room.

CLAIRE
I was hoping you'd show up.

PETER
Believe me. I'm not here for you.

CLARE
I know. I'm sorry. I've caused this.

PETER
What are you talking about?

CLARE
I didn't want that cop to know, but now that you're here.

PETER
You have your memory back. Am I right?

Claire nods.

CLARE
I hit my head pretty fucking good.

She cries.
CLAIRE
(continues)
I killed him. I killed your son.

PETER
(beat)
Goddamn you.

CLAIRE
I wish I could change what I've done. I know what needs to be done now. I need your help.

PETER
Why in God's name should I help you?

CLAIRE
So this doesn't happen to anyone else.

PETER
What? You can't fucking control yourself?

CLAIRE
I can't control this! I can't control what he did to me!

PETER
Kirk.

CLAIRE
He turned me into this and there are times I can't control this.

PETER
What do you want me to do?

CLAIRE
I need Kirk to undo what he did to me.

PETER
Well. That's not happening. He's locked away.

CLAIRE
I can break him out.

PETER
What do you need me for?

CLAIRE
After everything is done, I need you to help me make sure he doesn't get free.
PETER
    I'll help you. Once this is done, I will make sure that you rot in a prison.

CLAIRE
    I'll turn myself in.

PETER
    We gotta get out of here.

Claire sits up and groans.

CLAIRE
    Not an issue.

INT. HOSPITAL HALLS -- EVENING

Richard walks through the halls and peers into a dark and vacant room.

A nurse walks past.

RICHARD
    Ma'am.

The nurse stops.

RICHARD
    (continuous)
    Was the patient from this room recently moved?

The nurse looks into the room.

NURSE
    We haven't moved anyone.

The nurse scurries down the hall.

NURSE
    Ladies we're missing a patient!

EXT. CITY STREETS -- ESTABLISHING -- EVENING

A car speeds down the empty dark road.

INT. INSIDE CAR -- CONTINUOUS

Peter drives the car. Claire sits in the passenger seat.

PETER
    I don't know what you are, or what you were made to be but I know my son had a future.

CLAIRE
    I get it.
PETER
You don't get shit. It's not something you could just dust off.

CLAIRE
I don't know what happened. After I was attacked, I saw him and in the right part of my mind I didn't want to harm him, but something snapped.

PETER
He had just finished basic training for the Army but he just kept hanging around the wrong goddamn people.

CLAIRE
He seemed a good man. I danced for him.

PETER
Danced.

CLAIRE
I worked at a strip club. He wanted me to dance for him. I did. His friends got out of hand.

PETER
I didn't want them around him. He was supposed to start over.

CLAIRE
God, I wish I could take it back. Start everything over.

PETER
You could start over within a prison cell.

CLAIRE
I'm sorry for what I did. For the lives I took.

PETER
The only one you should feel sorry for in front of me is my son's.

CLAIRE
Why did you tell your wife?

PETER
(beat)
I thought it would've been the right thing to do. I was wrong.

CLAIRE
I never made plans to say anything.
PETER
It doesn't matter. You're going to do what's right.

EXT. OUTSIDE PENITENTIARY -- EVENING
Peter's car pulls up outside of the massive prison.
He and Claire emerge from the car.

PETER
This place is well guarded.

CLAIRE
I know. I feel it.

They walk to the building doors.
Claire holds her arm out and the heavy door rips from the frame of the building and flies out into the street.
Peter looks at the doors in the street.
An alarm RINGS.

CLAIRE
Let's go!

INT. PENITENTIARY -- EVENING
Small cell interior.
Kirk peeks out from the bars of his cell.
Peter and Claire stand in front of it.

KIRK
It's been a long time. You look vibrant.

CLAIRE
Cut the shit. I need you to reverse this.

Kirk looks at Peter.

KIRK
Reverse what?

Claire lifts her arm up.
The cell bars rip from their foundation and crash to the floor.

CLAIRE
Don't play dumb with me.

Kirk smiles.
KIRK
Fair enough.

EXT. OUTSIDE PENITENTIARY -- EVENING
Claire, Peter and Kirk emerge from the broken entrance.
Numerous police officers surround the entrance, outside of their vehicles and point their guns.

COP 1
You are surrounded!

PETER
Claire?

COP 1
(O.S.)
Get on the ground!

KIRK
This should be nothing for you.

CLAIRE
I don't want to hear shit from you.

PETER
They're pointing guns at us.

CLAIRE
No shit Sherlock.

PETER
Do something!

Claire raises her arms into the air.
The police vehicles float into the air. The officers look up at the cars.

CLAIRE
Go to your car and wait for me.

Peter and Kirk take off.

Claire takes a step.

An officer points his pistol at her.

COP 2
Take another step and I will shoot you!

CLAIRE
You shoot me and all of those are coming back down, and not lightly!

Claire takes another step.
CLAIRE
There's no need to try and understand this. The only thing you need to do is let me pass, and no one will be hurt!

Claire steps from the front of the penitentiary and takes off into the streets.

She looks back at the officers and slowly waves her hands down.

CLAIRE
Thank you for your cooperation!

The vehicles in the air harmlessly fall to the ground.

INT. INSIDE PETER'S CAR -- CONTINUOUS

Peter sits in the driver's seat while Kirk lounges in the back.

KIRK
So how did you convince Pixie to go against her power?

PETER
You shouldn't even be talking right now.

KIRK
I'm just curious. With her being a goddess among humanity, you must have damn good persuasive skills.

PETER
Whatever you did to her has effected me in more ways than one and not for the better.

Peter turns and looks at Kirk.

PETER
(continues)
So I'm gonna warn you one more time. Stop fucking talking.

Claire gets into the car.

CLAIRE
Switch me. I'll drive.

EXT. CITY STREETS -- ESTABLISHING -- EVENING

Peter's vehicle speeds down an empty road.

INT. INSIDE PETER'S CAR -- CONTINUOUS

Peter sits in the passenger seat. Claire drives.
PETER
So it's a lab?

CLAIRE
A freak show lab. It's where he kept me.

KIRK
What's the point of having me, when you're going to pull the negatives out of my accomplishments?

CLAIRE
If I didn't need you right now, you'd be still rotting in your cell.

KIRK
It feels so good to be needed. So what happens when you're powerless "Pixie"?

CLAIRE
Stop fucking calling me that! I'm not your 12 year old lab rat!

KIRK
Okay Claire. What happens next?

PETER
You both go to prison.

KIRK
And you're okay with that?

CLAIRE
Doesn't matter if I'm okay with it. It's just what needs to happen.

KIRK
Suit yourself darling.

Police lights flash into the car.
Kirk looks out of the back window.
Police cars pursue them.

KIRK
Oh shit!

Peter looks behind.

PETER
Cops. A lot of them.

KIRK
Yeah and they're pissed!
Claire looks at her rear view mirror.

CLAIRE
Hold on to something!

Claire's foot steps harder onto the pedal.

EXT. CITY STREETS -- CONTINUOUS
Peter's car speeds up. Over five police cars follow.

INT. INSIDE PETER'S CAR -- CONTINUOUS

KIRK
If you don't do something drastic, we won't make it to the lab.

CLAIRE
I'm not going to hurt anyone else!

KIRK
You think you're going to get anywhere with that mentality?!

PETER
Back off. You're not helping!

Peter looks at Claire.

PETER
(continuous)
He's right. You gotta do something. You gotta stop them.

KIRK
If you want me to shut it off, then we need to shake these pigs off!

CLAIRE
Goddamn it I hate you!

Kirk smiles.

KIRK
Do what I made you for.

CLAIRE
Keep talking and I'll melt your mouth shut.

PETER
What are you gonna do?

CLAIRE
Take the wheel.
EXT. CITY STREETS -- CONTINUOUS

Peter's car curves through a few sharp turns as the police vehicles keep pursuit.

INT. INSIDE PETER'S CAR -- CONTINUOUS

Claire raises her hands off of the wheel. Peter grabs hold of it.

EXT. CITY STREETS -- CONTINUOUS

The police cars lift high into the air. They fall and crash to the ground.

Peter's car speeds off into the night.

INT. INSIDE PETER'S CAR -- CONTINUOUS

Claire grabs the wheel.

Kirk and Peter stare out the back.

KIRK
Magnificent.

CLAIRE
That was it. I'm not going to hurt anyone else tonight. I swear it.

KIRK
Observe what you're choosing to give up.

CLAIRE
Believe me, I've seen enough.

EXT. CITY STREETS -- EVENING

Peter's car enters a gated community.

CROSSFADE:

EXT. GATED COMMUNITY HOME -- EVENING

Small front yard.

Peter, Claire and Kirk exit the car parked in front a small house. The house has lights on inside.

PETER
There's a family here. Is there a way to the lab without going into the house?
KIRK
The only way into the lab is through the house.

PETER
We better get in there and get this going before they send more units after us.

INT. FAMILY HOME -- EVENING

Small dining room set up.

A family of three sits at a table. SAM, 34, MARY, 32, and DIANA, 12, eat a cooked dinner. Diana stares blankly at her food.

SAM
Eat your food Diana.

DIANA
I'm not hungry. I'm tired.

MARY
Someone stayed up way too late last night.

There's a KNOCK at the door.

Sam gets up from the table.

SAM
I got it.

Sam opens the door. He's catapulted off of his feet and slams into the wall.

Claire stands in the door way with her arm up. Kirk and Peter stand behind her.

PETER
Easy Claire.

CLAIRE
He's okay. Trust me.

Claire moves into the house.

Mary and Diana scream frantically.

CLAIRE
(continuous)
He'll live.

Peter and Kirk follow Claire down a hall. They stop at an old carpet on the floor.

Kirk flips the carpet from it's spot to reveal a hatch and handle in the floor.
Claire pulls and lifts it, and reveals a staircase.

EXT. COUNTY PENITENTIARY -- EVENING

Destroyed front entrance of the prison.

Numerous police officers scatter into their cruisers.

Richard stands in front of the destroyed entrance.

    RICHARD
    Was it demolition?

    CORRECTIONAL OFFICER
    A woman. She and another man left with an inmate.

    RICHARD
    Any idea where they're headed?

    CORRECTIONAL OFFICER
    Not a clue.

A vehicle passes the police vehicles. Katherine's face is seen from it.

The car speeds off.

    RICHARD
    Don't follow me.

Richard runs off.

INT. BASEMENT LABORATORY -- EVENING

Dark, powered down lab.

The lights come on.

Peter, Claire and Kirk walk through.

    KIRK
    Brings back memories.

    CLAIRE
    I don't want to remember.

Kirk looks at a small drawer.

    CLAIRE
    (continues)
    I just want you to turn this off.

    KIRK
    You're so ungrateful.

Kirk opens the drawer, pulls out a gun and points it at Peter.
KIRK
Surprise!

PETER
Claire!

Claire goes to lift her arm.

KIRK
Wait! If you kill me, you won't get what you want!

CLaire
You're lying!

Claire stares into Kirk's eyes. We hear VOICES.

CLAIRE
(continues)
You can't turn it off!

KIRK
I wouldn't if I could.

Kirk shoots Peter in the chest. Peter falls to the floor holding his bloody chest.

CLAIRE
What the fuck are you doing?!

KIRK
Helping you make a decision. We can finish what I ventured out to do.

CLAIRE
Which was?

KIRK
Creating a new race of human beings and since you were the first, that makes me God.

CLAIRE
And what? That makes me Eve?

Claire and Kirk stare off.

Kirk nods.

She looks at Peter who holds his chest wound.

CLAIRE
And him?

KIRK
He fucking dies. You don't owe him anything.

Claire waves her hand and the gun flies out of Kirk's hand.
CLAIRE

No. That's garbage. I've hurt enough people. I won't become the same monster that turned me into one.

Claire holds her hand up at Kirk.

CLAIRE
(continues)
You're going to fix me. Now. Figure it out!

KIRK
You've just made the biggest mistake of your life.

CLAIRE
I don't want to be your Eve.

Claire soars off of her feet and slams into a wall. She falls roughly to the floor.

Katherine walks into the lab, holding up her arm.

KATHERINE
Why trust Eve when you have Lilith?

CLAIRE
You made another?

KATHERINE
Sad. I thought your memory was back.

KIRK
She's a helpless case. I tried.

CLAIRE
Kate?

KIRK
At first I thought my daughter was a failure. I was wrong. I needed her more than I realized.

FLASHBACK

INT. STONE RESIDENCE -- EVENING

Large living room.

ULYSESS STONE, 30 sits on the couch. A young Claire sits next to him.

There's a KNOCK at the door.

ULYSESS
Really? At fucking eight?
Ulysses opens the door.
A younger Kirk points a pistol and shoots Ulysses in the head.
Ulysses falls to the floor.
Claire screams.
STACEY STONE, runs into the area.
    STACEY
    Ulysses!
Kirk shoots Stacey in the head. Her body falls atop Ulysses'.
Kirk points the gun at Claire.
    KIRK
    Come with me.
Claire stands and stares at her parents' bodies.
    KIRK
    Now! I won't hesitate to shoot you too.
Claire tearfully walks to Kirk and he grabs her by the shoulder.
INT. INSIDE VAN -- EVENING
Dark and empty van back.
Claire sits in it crying.
The van doors open and Kirk stands there.
    YOUNG CLAIRE
    Where am I?
    KIRK
    Shut up and get out!
EXT. GATED COMMUNITY HOME -- EVENING
Large front yard.
Claire comes out of the van.
She stares at the home.
INT. FAMILY HOME -- EVENING
Claire follows Kirk into the home and down the hall.
Kirk pulls a handle on the floor and lifts the hatch revealing stairs.
KIRK
Welcome to your new home.

A young Katherine comes downstairs and into the hall.

YOUNG KATHERINE
Dad who is that?

KIRK
Get your ass upstairs Kate!

FLASHBACK ENDS

BACK TO:

INT. BASEMENT LABORATORY -- EVENING

Claire slowly gets to her feet.

KATHERINE
Been keeping a good eye on you Claire.

CLAIRE
You don't need to do what he says Kate. Where has he been most of your life?

KATHERINE
In jail because of you!

FLASHBACK

INT. BASEMENT LABORATORY -- EVENING

A young Katherine walks around the empty lab.

Kirk enters the lab.

KIRK
Why are you down here?!

YOUNG KATHERINE
I saw you open the door in the floor. What is this place?

There are loose straps hanging from the steel plate mat on the wall.

KIRK
(beat)
Where is she?!

YOUNG KATHERINE
Who?

KIRK
Pixie!
EXT. GATED COMMUNITY STREETS -- EVENING

Small city block.

A young Claire runs through the streets, looking behind her. Kirk tackles Claire onto a yard. He pins her down.

    KIRK
    Running away I see!

    YOUNG CLAIRE
    Get off of me!

Claire screams.

    KIRK
    Shut up!

Police SIRENS can be heard.

    KIRK
    (continues)
    Pixie, you're going to mess this up!

    YOUNG CLAIRE
    I don't care!

Police vehicles pull up.

The police officers pull Kirk from Claire and slam him on the hood of a vehicle. They handcuff him.

Kirk's face lays onto the cars hood, staring off at Claire.

FLASHBACK ENDS

BACK TO:

INT. BASEMENT LABORATORY -- EVENING

Kirk picks the gun off of the floor.

    KIRK
    You only have two options. Embrace your gift or...

    KATHERINE
    ...risk giving up an eventful forthcoming.

Richard moves into the lab.

    RICHARD
    Drop the fucking gun!

Kirk turns around and points his gun at Richard.
KIRK
Drop yours boy scout.

Claire waves her hand and Katherine spins to the floor. Claire hops on top of her and lays into her face.

Kirk moves his finger to the trigger.

KIRK
Drop it!

Richard moves forward and knocks Kirk's forearm who fires a bullet into the wall.

Richard tackles Kirk to the floor.

Kirk's gun slides across the floor.

Katherine shoots her arm out and Claire flies across the lab and slams into a wall.

Katherine walks towards Claire holding her arm up.

Claire slams against the wall and lifts into the air. She holds her neck and wheezes for air.

Katherine clenches her fists.

Claire's arms fall then she lightly waves her hand.

A foreign object flies across the room and slams into Katherine.

Claire falls back to the floor.

Katherine crawls to her feet.

KATHERINE
You had your chance. Even when I tried to assist.

CLAIRE
You were hiding about?

KATHERINE
I had to make sure you embraced your full potential, but it backfired.

CLAIRE
It was you. You killed them.

FLASHBACK

EXT. CITY STREETS -- EVENING

Dark city streets.
A car sits near the curb. A large distance from the car, William attacks Claire.

INT. INSIDE KATHERINE'S CAR -- CONTINUOUS
Small vehicle interior.
Katherine sits in the vehicle. She lifts her arm up.

INTERCUT

EXT. CITY STREETS -- CONTINUOUS
William lays on the ground. Thomas kneels at William's side.
Claire stands over them.

INT. INSIDE KATHERINE'S CAR -- CONTINUOUS
Katherine clenches her fist.

EXT. CITY STREETS -- CONTINUOUS
Thomas' neck snaps.

BACK TO:

INT. BASEMENT LABORATORY -- EVENING
Claire holds her arm up and Katherine holds hers up.

CLAIRE
You took innocent lives!

KATHERINE
With no favorable results.

Katherine and Claire flick their hands and the both of them lift into the air and slam onto the floor.

Kirk crawls towards the gun. Richard jumps on him and chokes him.

RICHARD
Don't make me fucking shoot you!

Kirk elbows Richard in the abdomen, turns over then punches him in the face.

Kirk grabs the gun.

Kirk gets to his feet and points his gun.
Richard gets to his feet.

Kirk's finger touches the trigger then he pulls his finger off of it. He then points the gun at his own head.

Claire lays on the floor holding her arm out.
Kirk struggles.

**KIRK**
I thought you were done with hurting others.

**CLAIRE**
I lied.

Claire clenches her fist.

Katherine kicks Claire across the face.

Kirk shoots himself in the head. His body flops to the floor.

Katherine holds her arm out.

Richard slams hard into the wall.

Katherine flicks her wrist, Richard crashes into the ceiling. His gun slides across the floor.

Claire runs at Katherine

Katherine turns around, shoots her arm out and Claire suspends into the air. She wheezes and holds her neck.

**KATHERINE**
There are things worse than death.

Katherine clenches her fist.

Claire's head starts to twist.

**KATHERINE**
(continuous)
I intend to show you.

A bullet explodes through Katherine's head. Her body falls to the floor.

Claire falls to the floor.

Peter lays on the floor, pointing Kirk's smoking gun.

Peter and Claire look at each other. Peter drops the gun.

Richard gets up and moves over to Peter.

**RICHARD**
Don't move. I'm gonna get some help.

He pulls out a cell phone and puts it to his ear. He looks behind him.

Claire is gone.
RICHARD
I have a gunshot victim who needs an ambulance right now!

Peter passes out.

FADE TO BLACK

INT. HOSPITAL ROOM -- MORNING

Peter lays in a hospital bed, hooked up to a monitor. He has a large bandage wrapped around his chest.

He opens his eyes.

A blurry female figure stands by a window.

PETER
Carrie?

The woman turns around. It's Megan.

MEGAN
It's me Peter.

She comes over to his bed side.

PETER
Megan.

MEGAN
Oh my God. You had me so worried.

PETER
I thought you were out of town.

MEGAN
After I heard about what happened to your wife, I came. But you were gone.

PETER
Things got out of hand.

MEGAN
I know. The police told me you were here.

PETER
I did this. I ruined everything.

MEGAN
Don't do that to yourself. Self guilt is only going to bring more pain.

PETER
I don't think I can feel any more pain than I do right now.
MEGAN
That's why I'm here. To help you heal. To help you start over.

Megan holds Peter's hand.

Peter pulls his hand away.

PETER
I don't want to start over. Being with you won't ease the healing process.

MEGAN
So what? This is it?

PETER
Yes. Just move on.

Megan walks to the door.

MEGAN
Get better Peter.

Megan walks out. Richard walks in.

RICHARD
I was waiting for her to leave. I didn't hear much though.

PETER
It's okay. Just someone I needed to let go.

RICHARD
How are you feeling?

PETER
I feel like I've been chewed up and spit out.

RICHARD
Better than dead. We almost lost you.

PETER
Where's Claire? Did you arrest her?

RICHARD
No. She vanished.

PETER
Well there would be no reason to go after her. Kirk's daughter confessed to the murders.
RICHARD
I know. That's why everything on Claire was dropped. Wherever she has gone, she can stop looking over her shoulder.

PETER
What about you? How are you going to explain any of this?

RICHARD
Re-word I presume. Make it believable. I don't think we'll experience anything like this again.

PETER
I just want to forget about all of this.

RICHARD
I don't think that's possible. There are things that are easy to forget but in your case...

PETER
It'll be for the better. I need to let go of the bad parts for the sake of a good future.

RICHARD
What are you going to do now?

PETER
Has the ward been shut down yet?

RICHARD
Not yet, but it's in the plan.

PETER
Who do I have to talk to keep the facility open?

RICHARD
It's gonna take a lot of talking to the right people.

PETER
It has to stay open. There are people out there who need the right help.

INT. CEMETERY -- MORNING

Grave yard section.

A grave stone reads "Carrie Rodriguez Holmes - July 15th, 1976 - July 18, 2015"
Peter stands over it.

PETER
I don't deserve to mourn you, but somewhere out there, I hope you and Thomas have found peace.

Peter lays a rose on the grave and turns to leave. He turns back around and sits near the grave.

PETER
(cries)
I did this and I lost my world. I don't want to be part of this one.

DISSOLVE TO:

INT. HOLMES HOME -- MORNING
Peter sleeps in his bed.
SUPERIMPOSE: One month later.
He wakes up and looks around.
EXT. HOLMES HOME -- MORNING
Large yard.
Peter checks his mailbox and pulls out a stack of letters.
INT. HOLMES HOME -- MORNING
Peter holds up a letter with no return address. He opens it and reads the letter.

CLAIRE
(V.O.)
Dear Peter. I wish I could say that things between us are well, but I know they're not and probably never will be.

INT. PENITENTIARY -- MORNING
Tiny jail cell.
Issac sits on his bunk.

CLAIRE
(V.O.)
Most of what happened was my fault but I'm glad you and I know the truth about what happened.

INT. BASEMENT LABORATORY -- MORNING
Police officers walk through the laboratory.
Richard talks to another officer.

CLAIRE
(V.O.)
We are both victims and because of that, I believe we share something valuable. A will to make a better future.

EXT. MCRD PARIS ISLAND -- EVENING
Large building. Street section with yellow footprints on the ground. A bus pulls up to the section.

A drill instructor stands at the entrance of the bus. Dozens of women frantically run out of the bus. Claire is among them.

They stand on the yellow footprints.

CLAIRE
(V.O.)
Even though I can't get rid of my powers, I can't let my past run my future. I have to take control.

EXT. DRILL FIELD -- AFTERNOON
Large concrete quad in between buildings.

Claire, among other women, march in formation on the field carrying rifles. They wear military utilities.

CLAIRE
(V.O.)
Despite the pain that my past has given you, I hope you do the same.

INT. WOMEN'S PSYCHIATRIC WARD -- OFFICE -- MORNING
Organized office with desk in the center.

Peter fixes a name placard that shows his name.

CLAIRE
(V.O.)
In my heart I can heal knowing you're doing better. I'll make it my life's purpose to ensure it.

INT. HOLMES HOME -- MORNING
Peter sits on the couch reading the letter.

CLAIRE
(V.O.)
You've risked your life to help me and for that, no matter how you
(MORE)
CLAIRE (cont'd)
feel, you have my love. Sincerely
Claire Stone.

EXT. DRILL FIELD -- MORNING

Claire stands in a formation with other women. They wear Marine Corps blues uniforms.

CLAIRE (V.O.)
P.S. I hope to meet again, on better terms.

A smile forms on her face.

FADE OUT